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OBERT HELPMANN

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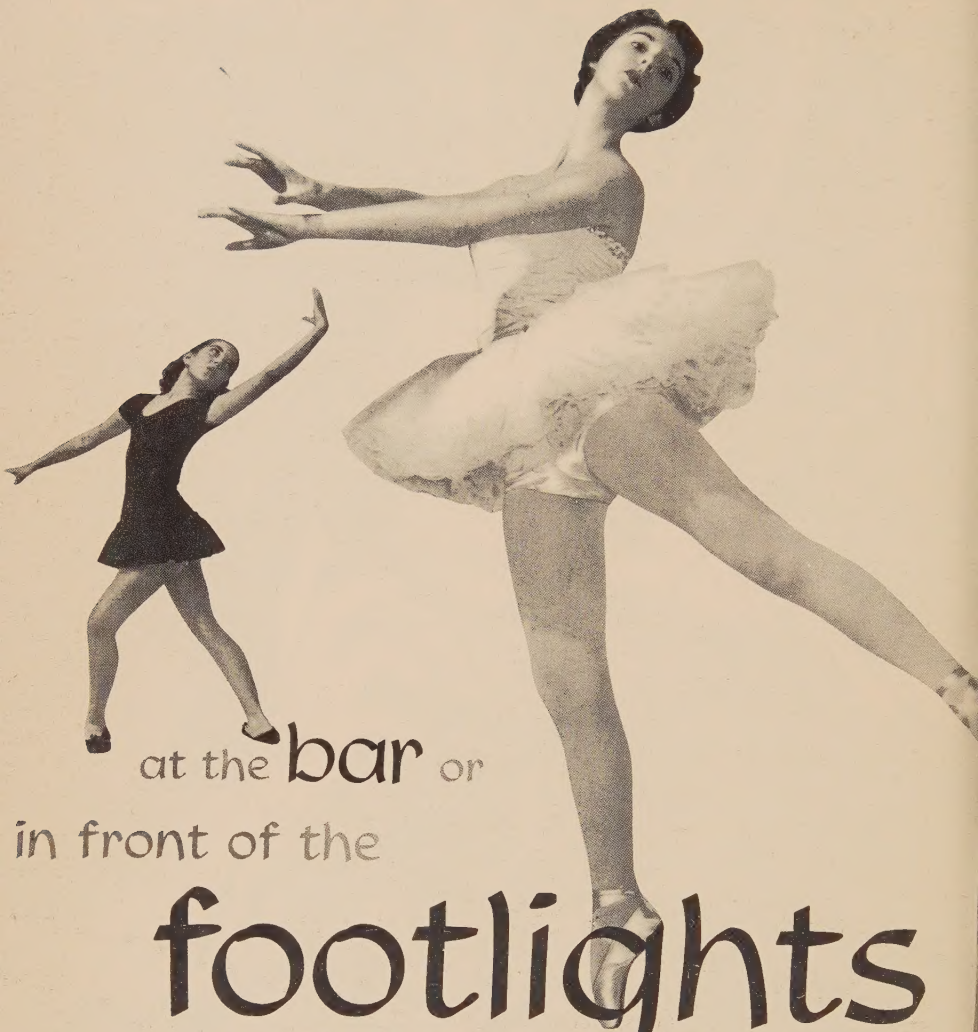

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THE COVER

This unusual portrait of Robert Helpmann was taken especially for Dance Digest by our San Francisco staff photographer, Bill Cogan.

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an informal interview with

ROBERT HELPMANN

This is the 13th in a series of informal interviews with prominent personalities in the realm of dance. Mr. Helpmann was interviewed backstage at the San Francisco Opera House between performances of "Midsummer Night's Dream," November 4, 1954.

(*Part One of Two Parts*)

Q. Mr. Helpmann, is this the first time a corps de ballet has ever performed with "A Midsummer Night's Dream"?

A. No, it's not the first time. I played 'Oberon' in 1937 at 'The Old Vic'. We had a corps de ballet then and Ninette de Valois did the choreography, but we didn't do the big ballet that we do in this because Vivian Leigh was playing Titania and of course she is not a dancer.

Q. Would you tell our readers how this particular version came into existence?

A. When I played this part before, Mr. Benthall, who directed the play, had always wanted to do it as it was originally written. The nocturne was originally written as a ballet for Oberon and Titania, but this is very difficult to do because most Oberons and Titanias are not dancers. Reinhardt always used it as a ballet, but it was done by the "First Fairy" and one of her attendants. So, we always had a plan that one day we would do a production which involved all the ballet and orchestra. But this is also very difficult to do financially. So when the Edinburgh Festival suggested that we do a big Shakespeare production involving the ballet and orchestra we took the opportunity to use the 'Dream'. It seems to be ideal. Mr. Hurok heard about it and decided he would like to bring it to America and so it made the whole thing possible.

Q. Mr. Helpmann, just where does the name "Old Vic" come from and what does it stand for?

A. It's not as complicated as it sounds. It's merely the name of a theatre, like Sadler's Wells is the name of a theatre. The

Old Vic, which is short for Victoria, is on Waterloo Road. It was called the Royal Victoria Hall and the people in London got to know it as the 'Old Vic.' As a matter of fact, the Sadler's Wells Ballet used to be called the Vic Wells Ballet. When I first joined it we used to play one month at Sadler's Wells Theatre and the other month at the Old Vic. When they separated and decided to keep all Shakespeare at the Vic and all ballet at the Sadler's Wells, it became the Sadler's Wells Ballet.

Q. Mr. Helpmann, you're primarily known as a great ballet dancer, but you're also a very talented actor and choreographer as well; isn't that true?

A. Now, I feel this rather a cheat, because I'm not a great ballet dancer any more — I resigned four years ago in this very theatre. I don't dance at all any more — so I'm cheating.

Q. I'm sure your public doesn't feel you're cheating at all. Would you name a few ballets for which you did the choreography?

A. I did the choreography for Hamlet, Miracle in the Gorbals, The Birds, Comus and Adam Zero. Only Hamlet and the Miracle in the Gorbals were seen in America. The others were very much built around the stage mechanisms of the Covent Garden and were not suitable for touring.

Q. Have you appeared in any motion pictures other than Henry V and Red Shoes?

A. Yes, in 'Tales of Hoffmann,' 'One of Our Aircraft Is Missing,' and 'Caravan.'

Q. How do you like the movies as a dance medium?

A. I would like it if I were directing the films myself and could do what I want, but I'm always being told by people who direct films, 'Oh, that is not commercial,' 'that is not what the ballet public wants to see,' which of course is nonsense. It's just what they do want to see, but you can't convince the people who put out money, about films — they really are a race apart.

Q. Inasmuch as you were endowed with such a variety of talents, I'm curious to know whether you have ever done any writing?

A. No. I've always wanted to, but there is always the lack of time.

Q. Mr. Helpmann, what are the names of some of the straight dramatic plays in which you have acted?

A. 'Midsummer Night's Dream' was the first. Then I played 'Hamlet' for the Old Vic and also at Stratford-on-Avon I played King John in 'King John,' Shylock in 'The Merchant of Venice,' Flaminio in 'The White Devil,' He in 'He Who Gets Slapped,' and the Insect play. I've played practically every insect there is.

Q. What made you decide to take up acting so seriously?

A. Well, I always wanted to. I had always known that I would give up a dancing at a certain age. When that age came, which was here in San Francisco, by the way, I gave it up. That was four years ago.

Q. I'd say you're a man of your word.

A. Well, I found that I was stuck with a vow. I was always saying things like 'Oh, why does he or she go on too long?' and I found myself in the same position. People were saying what about that retiring you said you would do? So I was shamed into it.

Q. Of the three mediums, dance, choreography and drama, which do you prefer for your own talents?

A. I prefer the acting. Acting and directing straight plays. I find more satisfaction in it.

Q. Is there any specific reason you find acting such a satisfaction?

A. I find that acting to an audience is much more personal. You don't contact an audience in the ballet until after the curtain falls. The ballet is much more remote technically. In fact you could go on and dance a ballet and not feel anything about the audience. I mean you can't do any more than your technique allows. You either do it well or you do it badly and it doesn't matter whether the audience reacts one way or the other until the thing is over. Now in a play you're very conscious of the audience. You're very conscious of the effect you're having on the audience. Let me put it like this: the ballet is a physical satisfaction, while acting is a mental satisfaction.

Q. Mr. Helpmann, in playing before British and American audiences, have you found one more appreciative than the other?

A. I find both in the ballet and in the theatre that audiences in England and in America are very, very similar. They are in fact, more akin to each other than those of other countries I've played in.

Q. In America we have always had somewhat of a shortage of boys in our ballet schools. Is this true in England?

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A. Yes, it's always true. It's true everywhere, not only in England, but in Italy in Copenhagen, in Paris, everywhere there is a shortage of men. I think this is because boys have to do their military training at a very urgent time of their career, just when a dancer is fulfilling himself. And a lot of boys, and certainly a lot of parents, think 'Why should I waste all this time paying for the training of my son as a dancer when he's going to lose two of his most valuable years?' This is very serious and should be considered if they want to have national ballets.

Q. Do you have any advice as to how parents might go about inducing their sons to study ballet dancing?

A. I don't think they can, really. I think that a boy has to decide that that's what he wants to do. I know that I decided in Australia, where I was born, that I wanted to be a ballet dancer. How I ever decided that, I don't know, for I couldn't have seen a ballet, or read about ballet. I just wanted to dance and I think that's the only way. You know it's an overcrowded field and it's silly to induce people to do something. There is only room for the people who want to do it passionately. That's true of the theater, too.

(To Be Continued)

by j marks

The Signature of LOCALITY

jose LIMON *in san francisco*

(a review)

To speak of the program which Jose Limon and Company presented under the auspices of Spencer Barefoot one automatically tempts one's self to open the subject of modern dance concept all over again. And, by and large, viewing the Limon company gives us an abundant number of ideas which are more related to dance as a basic art than a singular performance and its various attributes.

Factually, the program consisted of three major works: "Ritmo Jondo" choreographed by Doris Humphrey, artistic director, and performed to the music of Surinach; "There Is a Time" and "The Moor's Pavane," both composed by Jose Limon and danced to scores by Norman Dello Joio and Henry Purcell, respectively.

But the facts don't truly present a picture of the "Theatre in the Dance" which Limon and Company intend to create for us. The facts don't answer a central question which comes to mind as we view the compositions on this program. Ultimately one wonders what modern dance is; what is was; what it was intended by its pioneers to be, and how well it has succeeded in fulfilling such intentions.

Without hesitation one can readily call Jose Limon a classicist. As well, despite his professed disdain for the ballet, it is always obvious how much Limon depends not only upon balletically trained performers but balletic movement — concepts as well. Thus one is often presented with the sentiment that Limon is the mentor of man's dignity—his dances expressing the highest level of human endeavor and purposefulness.

Also without hesitation one can readily say that Limon is not in the least concerned with **motion** but, instead, lays all stress upon **steps** and **movements.** This impression is borne out by the mechanical exactitude with which the Limon dancers carry out the choreographer's intents. One watches, and dances become an exercise for the eyes and carries the sort of visual impact which one derives from viewing a painting.

These qualities in the work of Jose Limon explain why "The Moor's Pavane' is easily Limon's most successful composition. Within the frame-of-reference of an Elizabethan drama (a crime of passion) the formal

limitations of the pre-classic pavane and an arrangement of the symmetrical and restrained music of Henry Purcell, Limon's characteristics are completely at home; while his limitations are minimized by the limited range called upon by the idiom of the total work.

When, on the other hand, Limon faces the gigantic and limitless scope of "There Is a Time," it is very doubtful that his limitations, particularly in regard to his concept of motion, permit the realization of his aims. In viewing "There Is a Time" two thoughts came to mind; and it is these which, finally, place most of the stress upon what I must regard as Jose Limon's choreographic limitations.

A great many people are unwilling to express an answer to the question: What is dance? It seems to me, however, that despite the magnitude of the question two valid points might be offered — and that these points reflect certain essential issues not always grasped or fulfilled by Limon.

Dance is not primarily a visual art. Its communication has three stages: the body of the performer, the eye of the beholder and the body of the beholder. Of these three stages, the second is essentially an intermediate stage in the process of communication. The true transmission of dance is from one musculature to another — with the eyes acting as the necessary perceptive/intermediate stage. Most of us, however, are willing to end our activity in viewing a dance with the images or pictures which it presents to our eye — ignoring or being unconscious of or unwilling to understand the fuller and final impact which these

James Croshaw, of the Contemporary Dancers Company of San Francisco (left) and Pauline Koner (right) guest artist of the Jose Limon Dance Theatre, indulge in shop-talk at a reception in San Francisco honoring the Limon Group.

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images stimulate in our bodies.

One of the most problematic inclinations of both the choreographer and the audience is based on this naive notion that dance is a pictorial experience. To the contrary, it seems, dance is nothing more than a muscular, artistic, non-utilitarian activity; its costumes, scenery and make-up, as involved in the genre of dance-drama, being factors which must be greatly effected by the essential muscular nature of the art.

Another general thought in regard to the dance stems from this refusal of the pictorial concept of dance. Dance is motion; It is not steps or movements. That motion expresses itself through such steps or movements is true enough. But when this fact is reversed and we contend that dance is steps and movements which are mobile, we cease speaking of the nature of dance and commence the discussion of dance as decoration, visual contrivance, and tour de force exhibition. This is why the superb technician is rarely a superb artist. Communication and expression in the dance rests upon its continuous flow of motion — not the isolated steps or movements which momentarily make such motion manifest.

It seems to me that these two elements have an important influence upon our appreciation of Jose Limon's creative activities. His concentration upon steps and individual movements very often disrupts the communication of his works and one feels very much left out unless, of course, we are accustomed to and willing to sit and **look** at a dance. If all of the best qualities of the art of Jose Limon were called upon by his "Moor's Pavane" the same is not true of "There Is a Time." This work is marked in many of its sections by an incapacity to maintain the central impulse of the movement-imaginings which originally gave rise to motion. Without fail, the Limon dancers seem to know exactly what steps they are performing, but they seem equally as often to have no idea whatever as to a manner of relating one movement to the next or to the movements of the other dancers on stage.

"There Is a Time" is a mosaic of steps and movements. And in it only Pauline Koner seems a sufficient artist to implant a meaning in the whole as well as in the individual pieces of the texture. She does this, very likely, through choreographic distortion — but it is a magnificent act for the audience if not for the choreographer, because in her hands the limitations of the choreographer are minimized and dance suddenly reveals itself in the place of design.

The problem, in regard to movement and motion in the dance of Jose Limon, is finally an organic-inorganic one. If dance is, as we assume, an organic process, it stands to reason that the relationship between the parts of a dance is of the utmost importance. This relationship is one which Limon does not intend to give his undivided attention. Yet, and pertinently, the artist's intentions are not always the basis for his activities. And Limon seems to be a man of many paradoxes. "There Is a Time," for this reason perhaps, possesses a duet which is unequalled in the repertory of the modern dance. The section, entitled "A time to embrace, and a time to refrain from embracing," performed by Jose Limon and Pauline Koner, is an elongation of the many brief moments in Limon's work when his choreographic capacities are fully realized. I, for one, should certainly hope to see far more of this; not merely the presentation of more lyrical dances — which is the farthest thing from what I mean — but through the realization of the relationships between movements and dancers the creation of the feeling that one has seen motion and not movements.

Beyond this one must consider Limon and the "Theatre in the Dance" which his body of work is called. Certainly Limon is the farthest thing from a Merce Cunningham. In fact, I should say, they represent the polemics of the dance in our generation. Cunningham intends to concern himself with non-objective form in dance; Limon is interested in telling us something. And I should say, in the long run, Limon wants to **tell** us something far more than he wants to **say** something. Martha Graham, it has always seemed to me, is seated in a splendid position inasmuch as her dance is not aimed at either extreme. Graham says things; she does so, however, entirely through the extensive use of a muscular intelligence. The "theatre" of Jose Limon is an arbitrary thing

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— it appears to me that movement is compiled which outlines an idea. The expressive element is based a great deal on histrionics. Expression does not rest within the physiological nature of movement but is implanted arbitrarily upon it by the individual dancer. I dare say, for instance, that Graham would never employ a handkerchief as Limon does. It would never become a vehicle for pointed mime but, instead, would function organically in the dance itself. The movement involving the handkerchief would recreate it in a manner which would minimize its presence as an entity and enforce its meaning through the movement significance given to it choreographically. The same, I believe, can be said as readily of the knife which is employed in "There Is a Time".

What, in effect, this means is that Limon's theatre in the dance is a visual theatre. Like Graham and many other modern dance groups he uses certain properties and costumes and settings. His use of such materials, however, ends with their presence. They are not amalgamated into the movement-imaginings, the motion of the dance. In this manner props, for instance, become symbolic and syntactical. We react to them visually for their own utilitarian meanings; they are not recreated into a kinesthetic impression.

A great deal is being said these days on the subject of pictorial dance, critics asserting that scenery and costumes and props and make-up are irrelevant in the dance. The stress, I should say, is placed in the wrong area. The point, it seems, is that such materials are splendid (since dance does have a visual stage no matter its unimportance) when they do, in fact, exist **in** the dance and not **around** it.

Because Limon has elected to look upon dance composition as a series of definite steps and movements and because such a series is devised to tell us something, very often the result is a pictorial explanation of a verbal idea. This happens not only in terms of props and other staging devices but also, and essentially, in the postures and short-winded movements which are executed with the rapid fire of one too anxious to be understood. When motion is the directive force behind something we have to say, no matter the visual atmosphere we may select for its expression, dance will remain dance and never degenerate into anything which approximates a cover of a Post magazine.

the DANCE in NEW YORK

R. HASOUTRA

ANTA MATINEE SERIES
THEATER de LYS

The Greater New York Chapter of the American National Theater (ANTA) has been giving a series of matinees showing new plays and new approaches to old ones. At the Theater de Lys, they presented Kuriakos Theater, sponsored by Katherine Cornell and Robert Whitehead in "Two Experiments Integrating Acting and Movement." Kafka's **"Metamorphosis"** was directed by the well known choreographer, Anna Sokolow; Maeterlinck's **"Pellias & Melisande"** was directed by Joel Friedman, using May O'Donnell's dance group juxtaposed to the acting. The first was highly successful, the second was not.

J. Marks, in the March issue of DANCING STAR, told with sensitive insight, the difficulty of blending acting and dancing and these two performances seemed to illustrate the correctness of his views. In "Metamorphosis," the choreographer was permitted to direct the whole play and there was a unified tempo and an exciting development of emotional power. Douglas Watson gave a brilliant performance as the young salesman who, having worked very hard to support a dependent, dominating family (father, mother relationships. It was a difficult task for a choreographer's first venture in and sister) awakens one morning to find himself transformed in his bed into a gigantic insect. The reactions of the family, their fear, shame, even cruelty to the "creature" the son has become, is Kafka's caustic comment on human tion. Miss O'Donnell's dance group was used as flexible scenery, at times directing, but Miss Sokolow produced a sensitive, powerful work which can well open the door to many new efforts at integration of the two media.

In "Pellias and Melisande," Mr. Friedman had no such happy integrayear. The stars of the dance this year were Andre Eglevsky, Melissa Hayden trees in a forest, at times pools, lakes or towers, and although this was the most inventive and interesting choreography of Miss O'Donnell's we've seen, alas, it swamped the actors and, in the end, produced only confusion.

By experimenting, the better method was proved and this made the performance of particular interest.

ANDRE EGLEVSKY and MELISSA HAYDEN
ROCKVILLE CENTER, LONG ISLAND

The WORKSHOP CONCERT SERIES presents top ranking artists each year. The stars of the dance this year were Andre Eglevsky, Melissa Hayden and Michael Maule. Jilliana was to have appeared but was prevented by illness. Her roles were taken by Sonia and Gertrude Tyven. It was a brilliant performance, well nigh perfection!

Miss Hayden in Balanchine's "Firebird" to Stravinsky's music, was an exquisite flame of beauty and in the "Pas de Deux: Raymonda," she and Mr. Eglevsky were magnificent. In poise and quiet power, Mr. Eglevsky is still unequalled just as Miss Hayden is unequalled in dramatic dancing and she is rapidly earning this rank in pure classic roles.

Michael Maule's "Caribe Peddler" to music by Milhaud was an amusing episode in which a young peddler is so smitten by a girl that he bedecks her with the fine feathers and scarves he had meant to sell. When she has them all, she provokes a quarrel and flounces away, leaving him with empty baskets and empty pockets. Mr. Maule's choreography was delightfully clever and he danced with charming insouciance. Sonia Tyven, as the girl, lacked subtlety and humor and was a bit too robust for the intricate adagio lifts.

In Balanchine's "Pas de Deux: Aurora's Wedding," Mr. Maule and Gertrude Tyven were excellent. She has a lovely lyric quality of movement and Maule, despite his recent illness, never danced better.

The WORKSHOP functions in connection with the Junior High School, offering a remarkably varied course in cultural subjects to both the youth and adults of the community. What a treat this performance was! Its fine quality would have brought cheers at the "Met" or Carnegie Hall.

Bobbie Chifos, Marvin Gordon and Florence Peters in Bill Hook's 'Blood Memories'.

Melissa Hayden and Andre Eglevsky. —Photos by W.H. Stephan

BILL HOOKS and MARVIN GORDON COMPANY YMHA CONCERT HALL

"Three Fantasies", choreographed by Bill Hooks, was a perfect opening, indeed, it was one of the highlights of the evening. and "Lonesome Waltz" to music by Kilpatrick-Havens, was the most beautiful of the three fantasies. Bobbie Chifos, Claire Williams and Maggie Newman danced the lovely lyric passages of movement with simplicity and perfection. The second fantasy, "Dream," was an interesting interplay between the Sleeper (Gerald Rumora) and his idealized self, the Dreamer, danced by Marvin Gordon. "Night Figures," the third fantasy, danced by the entire company, was full of fascinating fragments, ideas, movements, all slightly out of focus — as befitting fantasies. Haven's music was enhanced by harp, two singers and percussion.

"Almanac," choreographed by Marvin Gordon to music by Francaix,

was a pleasantly sprightly cycle of "Spring — Summer — Fall — Winter — Spring." That it seemed too long was probably because the difference between the seasons was not very apparent in the movements and the slight changes in the costumes were not enough. But it had spontaniety, some very interesting passages and it was danced excellently by the group.

"Blood Memories," to music by Milhaud, was an ambitious effort by Bill Hooks to show complicated emotions and memories based on the theme, "I do not remember these things but my blood remembers." In a beautiful setting suggesting a Southern mansion, characters appear: the Spinster, the Gentleman Caller, the Soldier, Servant, etc., apparently carrying on leisurely Southern life. But the identities and relationships got mixed, not as in a haze of memory but in a confused, disorganized way. The dancing, however, was splendid. Marvin Gordon and Claire Williams danced "Young Love" with tender, poetic beauty; Minnie Marshall in "Sepia" was powerful in a stylized blues and Maggie Newman, a lovely dancer, was a fetching "Nymph."

"Metropolis," choreographed by Marvin Gordon to music by Cowell, had one good moment — a brilliant duet danced expertly by Dorothy Crooks and Mr. Gordon. The fine thread of relationship and its dynamic growth, the original, fascinating adagio lifts, the ever beautiful plastic lines — these were the second highlight of the evening. The rest of the piece, its bizarre setting and the robot-like group, solemnly inching its way back and forth, contributed nothing.

"Cartoon," based on Steig cartoons to music by Kalisha, danced by

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Celia Franca and David Adams in 'Giselle' National Acadamy of Ballet.
—W. H. Stephan

Gloria Chavlis and Marvin Gordon, was amusing when first seen years ago but the comedy has grown thin and self conscious. It's a good idea which needs fresh reworking.

Bill Hook's "Blues Cycle" is a beautiful work, well known and highly praised. The setting, the voices singing old, traditional airs and the brilliant dancing are always a treat. "Remembering Blues," danced by Claire Williams, and "Gut Bustin' Blues," danced by Marvin Gordon and group, were particularly outstanding. Mr. Gordon is a dancer of quality with an extraordinarily expressive body.

The excellent costumes and sets for the whole production were designed by Bill Hooks.

EDITH STEPHEN and COMPANY
YMHA CONCERT HALL

Miss Stephen has been teaching dance for several years, yet it is amazing how she has managed to avoid any basic technique, whether traditional or self-evolved. Of her five solos, only one had quality. In "If Only," from a poem by Rilke to music by Feldman, she evoked a mood of longing, yearning, which was her best contribution to the evening. In "Moondog" to music by Moondog, she was Edith Stephen enjoying moving to jazz rhythm, and in "Mr. Bong," to a poem by Fearing, spoken by Steve Gravers, she was Edith Stephens being humorous (?).

The group is another matter. In spite of various techniques, there existed a splendid inner relatedness of movement. Particularly effective was "El Eslabon," to percussion music by Carlos Chavez. "Mass," to music by Riegger, was an unhappy affair with the dancers clad in sack-like costumes, running about to no purpose, religious or choreographic.

On leaving the theater, the following was overheard:

"And what did you think of it?"
"Well," said the other, doubtfully, "it did happen."

Such performances do happen too often. It"s surprising that the YMHA CONCERT HALL consented to show it.

FLORITA RAUP and COMPANY
YMHA CONCERT HALL

There were two different points of interest in Miss Raup's performance: her approach to music and her approach to drama. Because she is very able in both fields, her way of expressing each in movement has a stamp of originality and power. The first part of the program dealt with music in movement, the second, with drama. In the first came her almost literal interpretation or translation of music, a method long ago discarded by young moderns (not always to their advantage). In "Pastorale," Miss Raup danced to and with Bach, every note and phrase sensitively reflected. The result was a beautifully flowing feeling of warm summer peace and quiet joy. "To a Distant Beloved," a cycle of songs by Beethoven, was a group work which, though charming, showed the faults that stem from too much reverence of music. The choreographic phrases were delayed and repeated too often for the sake of the form of the songs. But in "Sextette," to Brahms' music, danced by the group, Miss Raup fared very well with a happy liaison of music and movement.

In the second section, "Three Exits", After Shaw (St. Joan), After Dreiser (American Tragedy), After O'Neill (Mourning Becomes Electra) were powerful works, courageous and brilliant. On an empty stage with stone gray backing was a triangular pen with bars in which Miss Raup, as Joan, was chained. In the hour before her death, the whole gamut of her life passed through the

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heart and body of the condemned girl until the agonizing moment when the executioner placed the cloak of death upon her. Then her inner power seemed to fll aill space — amplified by Honegger's brilliant music.

The second "Exit" showed a black-walled prison with only one shaft of light falling on a bench upon which lay the young man in Dreiser's story. He has killed his sweetheart because she was pregnant and is awaiting his call to execution . . . a minister of the gospel is with him. Voices, as from a church choir singing familiar religious songs, was the only music. Without sentimentality but with true emotion, Jay Julian expressed the young murderer's sense of guilt, deep remorse, his love of life, his fear of death. As in a dream, his sweetheart visits him and in brilliant, succinct movements, the fatal "accident" is relived . . . and when the call comes to walk the last long stretch — the pitiful effort for faith, the gallant fight for courage — Jay Julian's performance was superb!

The third "Exit" showed a prim New England front door, center stage, and within the house, a single large chair. Miss Raup, as the bereaved daughter, returns from her father's funeral only to be drawn, as by a magnet, to his favorite chair. To Krenak's moving music, the drama of their relationship, her fatal attachment to her father, unfolded behind the closed door, in her secret heart. He was her protector, lover, god, all told by the way she caressed the chair! In an effort to free herself, she opens the door, invites the world — but cannot accept it. In the end, she moves the chair into the doorway and sits in it — for the world to see that she is keeping alive the memory of her father, sitting in judgment on his behalf.

The "Three Exits" were magnificently moving works and Dale Edward Fern, who helped Miss Raup stage them, deserves no little credit. Of course, they were not perfect — they were much too long, particularly the Dreiser episode, which was almost killed by prolongation. What was gratifying was the artistry and good taste, both in concept and performance. ⟿

TOP: Claire Williams, Bobbie Chifos, Maggie Newman in Bill Hook's 'Lonesome Waltz'. CENTER: Canadian Ballet's 'Les Rendez-vous' by Ashton. BOTTOM: National Ballet of Canada at the Brooklyn Academy of Music. Angela Leigh, Ray Moller, Harold Da Silva in 'Pas de Chance'.
⟸ —Photos by W.H. Stephan

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JEAN ERDMAN AND COMPANY
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The final program in the series, "Theater for Dance," was given by Jean Erdman and her group with Donald McKayle as guest artist.

"Duet for Flute and Dance," to music by Lederman (expertly played by Samuel Baron) was a charming solo for Miss Erdman, full of vital, inventive movements, a coloratura aria in dance!

"Changingwoman," to music by Henry Cowell, was not so satisfying. In three parts: 1. Voices of Forest, Wind, Brook, Earth; 2. Voices of Sea and Desert; 3. Moon Voice — it was long, far too long. The lighting was exquisite and produced the major differences between these various Voices. Miss Erdman has technical skill and good invention but is lacking in emotional color and depth. Even the occasional groans and cries she uttered did not really change her tone of bright, white intellectual ability — unquestionable but, alas, uninteresting after the first few statements.

"Harlequinade," to music by Laderman, a group work shown for the first time, telling the old story of the eternal "He" and "She" through stylized periods of history, was an interesting work, full of humor and much good dancing. Mr. McKayle, a brilliant dancer, brought life and warmth to the role of the young lover which had a strong, unifying effect on the whole work. Miss Erdman was particularly fetching in the Moyen Age era, considerably aided by the excellent costumes and the ingenious changes effected in them. Even though the choreography is not as clear cut and perfected as it could be, "Harlequinade" is a pleasant, amusing work.

THE NATIONAL BALLET OF CANADA
BROOKLYN ACADEMY OF MUSIC

The Canadian Ballet gave only two performances in New York this season, Saturday matinee and evening. They were introduced to the U.S.A. by Ted Shawn at his Jacob's Pillow Summer Dance Festival and last year these talented young dancers won highest praise on their brief appearance at the Brooklyn Academy of Music. So, their 1957 visit was eagerly awaited. Under the artistic direction of Celia Franca, herself a brilliant dancer, the company has grown in poise and richness.

MATINEE:

"Les Rendez-vous" (Ballet Divertissement) to music by Auber, was choreographed by Frederick Ashton for the Sadler's Wells Ballet Company in 1933. It is a lively, charming work which made an excellent opening. David Adams and Lois Smith danced the Variations and a lovely Adagio des Amoreux in true virtuoso style. But the Pas de Trois with Betty Pope, Glen Gibson and Earl Kraul took the main honors with one sparkling tour de force after another!

"The Fisherman and His Soul," to music by H. Somers, was choreographed by a dancer in the company, Grant Strate. Based on a story by Oscar Wilde, it tells how a Fisherman (Earl Kraul) and his Soul (Harold Da Silva) find a mermaid in the net. The Fisherman falls in love with her but his Soul warns him that since mermaids have no spirits, he may not love one without losing his Soul. The infatuated Fisherman, however, seeks a Priest to help him and is angrily berated by the holy man. He then appeals to a Sorceress who, by her magic, frees him from his Soul and the lover joyously swims off with his Mermaid. The Soul, invisible to the Village groups and with no "body to live in," becomes so lonely that it lies in wait for the Fisherman to be separated for an instant from his Mermaid, and when the moment arrives persuades him to reunite with his Soul. The Mermaid dies of a broken heart and the Fisherman, in an agony of remorse, carries her body out to sea, leaving the Soul lamenting on the shore.

Mr. Strate handled the complicated tale remarkably well and though the choreography was not extraordinary, the performance of it was highly satisfying. Lillian Jarvin was a strikingly beautiful Mermaid and danced with Earl Kraul an Adagio of such exquisite tenderness that it should have won over all dissenting forces. The role of the Sorceress was handled with fine restraint by Angela Leigh and the Villagers' dances were fresh and charming. The effective setting and costumes were designd by Kay Ambros.

"Post-Script," another new ballet, was choreographed by Brian MacDonald to music by Arthur Morrow and first performed by the Montreal Ballet Company in 1956. The curtain rises on full stage with the dancers who have just finished "The Fisherman" standing in groups discussing the number and, occasionally, re-doing a few steps. The Stage Hands are striking the set and collecting props, the Fireman is dozing in a chair. Gradually the Cast of "Fisherman" leaves and, one by one, comes: the Young Girl Dancer (Sylvia Mason) to "warm up," the Ballerina (Jacqueline Ivings) and the Jeune Premier (Robert Ito) to discuss lights with the Electrician (Donald Mahler). Solos, duets and, in the end, the whole corps do fairly interesting dances . . . but the work is not a very important one. It seems to depend mostly on the surprise of its opening and, in development, is too reminiscent of Balanchine's "Pied Piper." However, the young Canadians dance with such happy, youthful elan that they make you like it.

EVENING:

The performance opened with a Pas de Deux from the "Nutcracker" danced brilliantly by Lois Smith and David Adams. Miss Smith's technique is faultless but the clear-cut brilliance associated with classic divertissement, unless carefully handled, can appear to be cold arrogance and Miss Smith needs care in this direction. David Adams has almost as much artistry in partnering as Eglevsky — and that is praise!

"L'Apres-Midi D'un Faune," choreographed by Celia Franca to Debussy's music, after Mallarme's poem, complete with faun, nymphs and scarf, was not very successful. Perhaps it was the scarf which, with its huge designs of pond lilies, seemed to swamp the dancers. But Lillian Jarvis as the Nymph, with lyric, flowing movements and delicate tenderness, was a joy to see. Grant Strate seemed unsure and ill at ease as the Faun and the general choreographic patterns, though well danced by the corps, were uninspired.

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"Pas de Chance," a new work choreographed by David Adams to Tschaikowsky's music, was an utter delight! Ray Moller and Harold Da Silva, two blades of the waiste-coat-and-satin-breeches era, are smitten by Angela Leigh (a Marilyn Monroe of Ballet) dressed in a Pompadourish negligee floating "miles" behind her and revealing the sexiest looking Tutu ever dreamed up, even by the clever Kay Ambrose. With child-like naivete and sharp cunning, she manipulates her adorers to her own advantage and, when they ceased to amuse her, she floated away to join a new adventure off stage, leaving the adorers fighting over — emptiness! Scarcely a "story," yet each second was packed with such clever dance figures, amusing pantomime . . . it can't be described . . . it was a little gem.

The program closed with "Giselle" in two acts, choreographed by Coralli-Perrot to Adams' music, arranged by Ridout, with splendid scenery and costumes by Kay Ambrose. Celia Franca produced it and danced the leading role with David Adams as Albrecht. Miss Franca is not an impeccable classicist but she is a first rate character dancer, beautiful to see, and she has a genius for good theater. This was the feeling with which she imbued the whole work. It was a tale well told about, and with, real human beings and as such was highly pleasing. The "other-worldliness" of the story did not fare too well for everyone was too alive and healthy to be deeply moved by the Willies and their vague queen (Lois Smith). Even Giselle, though risen from the grave, had little of the spectral about her. The dancing was clear, clean and beautiful.

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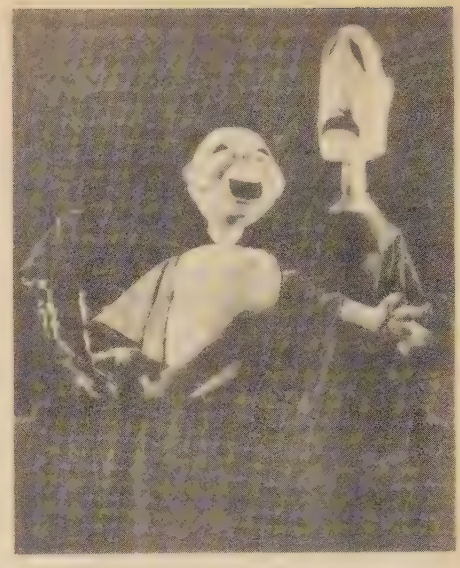
by SCOTTI D'ARCY

● The Greenwich Mews Workshop presented the Pickwick Puppet Theatre production, **New Wood 1957** at the Greenwich Mews Theatre, April 1. Due to audience enthusiasm it was repeated April 8 and 15. **New Wood 1957** is an exciting experiment to encourage puppet theatre exclusively for adult entertainment. To date this type of sophisticated puppet theatre has not been seen in America. Larry Berthelson created approximately seveny-five new puppets for this production. These puppets display four types: Rod, hand, shadow and abstract. They are careful, intricate interpretations of various characters used in the six-part program. Mr. Berthelson's genius stems from his heart and hands, he having had no formal training in the art of building puppets. His background in puppetry includes many appearances on major television networks and has just completed a very successful concert tour. A company of seven performers provided the vocal characterizations and puppetry. **The Sorcerer's Apprentice** by Paul Dukas was brilliantly executed by puppeteers Larry Berthelson, Peggy Elcar and Jane Maher. The movement of the puppets can be compared only to that of Marcel Marceau and falls into the category of choreography. Last on the program was the h a u n t i n g l y beautiful **"Aria Da Capo"** by Edna St. Vincent Millay, staged and directed by Tony Orlando with puppets and actors this dramatic effort reflected stimulating and engrossing theatre.



Dancing puppets from New Wood 1957
—Michael Aleshire

● Actress Maurine Holbert, seen here last season as Nora in **A Doll's House,** and Valentina Litvinoff, dancer-choreographer, have joined forces and are operating the highly successful Dance and Drama Center. The idea of combining the teaching of acting with that of dancing is based on Miss Holbert's and Miss Litvinoff's firm conviction that over all extensive training in all areas of speech and movement is necessary in preparation for any aspect of performance in the theatre. Significant steps are being made along these lines at the Dance and Drama Center. Miss Litvinoff believes those who are dancing today possess a tremendous and varied heritage ranging from ethnic and folk traditions through three hundred years of ballet development, ought to be sagaciously, selectively and sensitively aware of all this heritage. The especially neglected part of this heritage is the folk dance forms. Miss Litvinoff says:

These forms have been used throughout history as a sort of

swipe file for every other type of dance in the courts of emperors, on the stage and in the honky tonk. In the seeking of basic kernels in each dance form within our many faceted heritage, contemporary dancers would find a most revealing avenue for development. Therefore in our work at the studio, even our small beginnings are very exciting and fruitful. Mere authenticity itself is not the goal of these pursuits but rather a discovery of those principles which generate the authenticity. Raison d' etre for this search: To use the discoveries creatively within our dance. Such discoveries would encompass the field in development of technique, would become the springboard for creation of style and composition. They would serve as a beginning of a new classicality in dance today. The application of these ideas leads to the other source of inspiration: the Stanislavsky Method of the theatre, as applied to movement.

The students of Litvinoff and Holbert drink deep of inspiration and are impelled to create and grasp the profound principles of the highest quality of dance and drama.

Valentina Litvinoff
—Arthur Swoger

● Dania Krupska, choreographer of **The Most Happy Fella,** has been commissioned to stage the dances for the musicals to be presented at the Dallas Texas State Fair this summer.

● Ted Shawn, whose humility has always been his greatest asset, was the recipient of the 1957

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Capezio Award for his services to the dance. A luncheon was given in his honor at the St. Regis Hotel, March 19, and Walter Terry made the formal presentation. In accepting the award Mr. Shawn spoke briefly of his long career and paid tribute to all who believed in the vision of his International Dance Center. Dance Films, Inc., honored the Silver Jubilee of Jacob's Pillow Dance Festival with a special program presented at the Carl Fischer Concert Hall, March 25. Films of many of the famous dancers who have appeared at Jacob's Pillow during the past twenty-five years were shown.

● Sol Hurok returns from his talent-seeking sojourn in Europe in time to attend to the preparations for the Royal Ballet TV performance of **Cinderella** on Producer's Showcase April 29 . . . We do hope it has more to offer than the CBS slaughter of same last month.

● Off-Broadway has claimed two ballerinas . . . Diana Adams made her Dramatic Debut in the role of Helen of Troy in **The Trojan Women** at the Theatre Marquee, and Melissa Hayden opened April 2 at the same theatre in the title role of **Electra.** The strangeness of the team of Joseph M. Welch, distinguished Boston lawyer, and Agnes De Mille on ABC-TV's Omnibus slipped into oblivion when Nora Kaye danced Lizzie Borden in Miss De Mille's adaptation of **"Fall River Legend,"** originally created by Miss De Mille for Ballet Theatre. Miss Kaye reached for and achieved the dramatic anguish of the character which was vitally lacking in the evidence offered by Mr. Welch in the dramatic sequence of the Fall River Murder.

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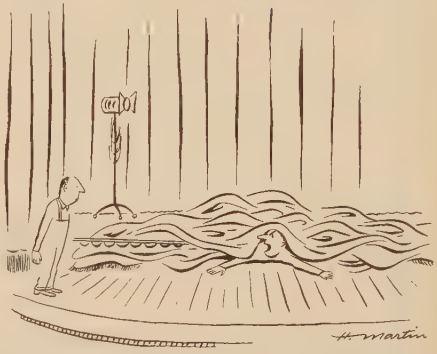

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Forty-six bars of Waltz in 108 bars of dancing, almost half of these six Dances is waltzing. Apart from tangos and saunters it occurs in almost every dance and, of course, in the Waltz Cotillion.

If you waltz well you dance effortlessly, if you dance effortlessly it is not tiring, if you do not tire you can dance all night, if you can dance all night you are the Belle (Valentino) of the Ball.

SOFT MOVEMENT

How often do you hear men say: "She is easy to dance with. Lovely soft movement." Or on the other side of the picture a lady saying: "Oh, I hate dancing with him, he just lunges all over the place."

"He's as heavy as lead."

"She's like a barge."

"I think he's divine, he just makes you dance."

"She's all knees, pulls me all over the place."

From this welter of backchat two comments are notable: "Lovely soft movement."—"He just makes you dance."

If you are born with soft movement you are not only fortunate but you border on the verge of the miraculous; almost everybody has to acquire movement, either by the experience of going to dances continually, or by the conscious effort, at least in the early stages, of being taught by a good Teacher.

MUSCLES AND BALANCE

Can everybody acquire correct movement in dancing?—most certainly they can, some of course quicker than others. Everybody can walk: no two people walk alike—no two people dance alike; you can walk well—you can dance well; you had of course to learn to walk although you may not remember this—watch a child learn, first it has to strengthen it's muscles and then develop balance.

Muscles and balance are then a co-ordinated part of movement. Muscles should be flexible, should rhythmically change from slight tension, through tension then back again to slight tension according to which leg the balance and weight of the body is being transferred.

Even when your knees are bent there is still a certain amount of tension: suppose you try walking upstairs, ball of foot on the stair tread, knee is bent, the balance and weight of your body is carried over the knee, the muscles of the calf from the ankle to the knee are in tension, the knee straightens, the ankle levers the body upwards and at the same time the ball of the foot is pressed, as it were, into the stair-tread.

Now try walking upstairs with the hip muscles slightly braced with a light tension and then feel how much lighter the body lift becomes.

Walk *downstairs* with the abdominal muscles COMPLETELY relaxed and you will feel heavy and dead.

HIP MUSCLES IMPORTANT

The hip muscles are the most important set of individual muscles in your body their use in dancing is important, I could almost say imperative. If you aspire to be a Champion it is imperative.

Now suppose you hold on to the tow rope behind a motor car. The car starts, the rope pulls you along, the car increases speed, you have to run, and then run faster and faster, eventually you have to run much faster than you would under normal circumstances, twice as fast in all probability.

Why is this?

The body from the Hips upwards is pulled forward and in order to keep your balance your feet have to move much quicker. It is the body then that travels

(Reprinted from Danceland, London, England)

and your feet have to follow your body. All dance movement is initiated by the body; if the body moves in any direction your feet must follow. If you take a long step forward and determine to keep the body EXACTLY where it is, you will in all probability sit down.

"I think he's divine, he just makes you dance." Obviously this dancer is initiating turn with the body fractionally before he moves his foot and leg, his partner can feel the direction of the step before she steps, and will therefore step in the direction the body action has clearly indicated. The movement of two people is then synchronized as one entity instead of two disjointed parts that do not move in complete sympathy—in rotary waltzing this is of vital importance.

It is an advantage when waltzing to have part of your body in contact with your partner, this materially assists in indicating "body leads" and is almost certain to ensure that easy style that a couple acquire usually after many years of dancing. Try to dance with your hips in contact with your partner, lead through the hips, the man also using his right hand firmly particularly when he moves backward with pressure on the left side of the lady. The man should never under any circumstances lead or try to lead with his left hand, if he does he merely pushes his partner's right arm backward and makes her arm ache—if you have hip contact and turn the body before you step, your lady will turn with you.

SPIN LIKE A TOP

When dancing the feet are the servants of the body, it is very easy to turn without even stepping. Stand with your feet together, the weight of the body firmly established on the ball of the right foot: now extend the arms straight on a level with the shoulders, at the same time swing the left arm forward and the right arm backward —you will spin like a top.

Now try the same action with the arms lowered, drive the left hip forward, you will still tend to spin. You do not, of course, spin when waltzing but a similar action although not so violent is the dominant action even when waltzing.

Both man and lady tend throughout a natural (clockwise) turn to dance with the left hip turning forward, and at the same time a counter action in which the right hip is drawn backward; when dancing natural turns this muscular action is continuous throughout a series of turns. The process begins to be reversed during the Pas de Valse which is danced to lead into reverse (anti-clockwise) turns. Body turn is partially checked on the first step of the Pas de Valse, the second step is danced by the man with a

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forward action the left shoulder leading forward (lady right hip with a backward inclination), on the last step (3rd position) both partners commence to turn leftwards. Whilst reversing, the whole process is of course inverted you will tend to lead right hip forward and left hip backward.

BACKWARD—NOT FORWARD

The first step of the progressive turn is danced forward, if one person is moving forward the complementary step—the first of the rotary turn—MUST have a backward type of action, not as erroneously stated by many writers diagonally forward.

If your partner says that you pull off Balance on the first step of the progressive turn, it is almost certain you are trying to go forward on the first step of the rotary turn when in fact you should be turning. An almost certain cure for this is to try to step backward with continuous turn; this will automatically carry the foot across the Line of Dance and round your partner. The foot will travel with a sideways action but, when the weight is transferred to the leg, it must feel then as if it had been danced backward, since the body is turning throughout the foot travel the relationship between the body and the feet alters whilst the body turns.

The first step of the rotary turn is most certainly not a forward step, if it is danced this way it will appear to your partner as if you are lunging.

The second and third steps of the progressive turn are danced round the pivoting action of the second and third beats of the rotary turn. The partner who is pivoting is as it were static although body turn is continuous. The second step of the progressive turn should be danced with the left hip moving well round the other person who is on the "inside of the turn," for it is important that when the weight is transferred to the third step in the fifth position that the body turn is not checked. The second step of the progressive turn commences with a slight forward travel, the left hip and shoulder leading; this is almost immediately lost as the body turns, the foot travels to the side of the body and turn is continued very slightly on the ball of the foot as the third step closes to fifth position.

BALLS OF BOTH FEET

A very common fault in waltzing is the inability of the partner who is dancing the pivot (second and third beats of the rotary turn) to turn the body with the feet in place. Whilst Pivoting the weight of the body should be firmly established on the *balls of both feet.*

If your partner pulls you off your balance it is invariably due to the tendency of the partner on the outside of the turn to dance the second step of the progressive with an over-travelled action or alternatively by not turning the hip sufficiently round the pivot.

If this is practised with your partner very slowly retaining HIP CONTACT throughout, the correct distance for the travel can be distinctly felt and it is possible to do this without a gap showing between the hips.

The relationship between correct footwork and body movement should be thoroughly understood. Your feet are the points of contact with the floor, a part of the foot should be on the floor on every step, a skimming action the foot floating, as it were, across the surface of the floor, this helps to give lightness to movement.

REDUCED TO A MINIMUM

If you danced on a floor made of sandpaper you would literally have to step or lift the foot into position, you would not be able to move your leg from the thigh downwards so that the foot was lightly on the floor, the sole of your shoe would grip the sandpaper and the resistance of friction would have to be overcome by force. Even on a smooth modern floor correct footwork considerably assists in minimising floor resistances, expenditure of muscular effort is then reduced to a minimum.

On the SECOND step of both the progressive and rotary turn you should be poised on the balls of both feet, the hip muscles slightly braced giving the feeling of an upward lift to the body; it is this action that gives that lilting look to the good waltzer.

This second step also gives the maximum body rise that is used during a bar of music, it is however impossible to achieve a body rise or lilt unless there is a lowering action from which a foot and body rise can be felt and seen.

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TRANSFER WEIGHT

Dance the first step of the progressive turn with the heel of the shoe travelling on the floor, ball of foot almost but not quite in contact with the floor, the foot travelling approximately the length of itself then immediately transfer the weight of the body to the whole of the foot, this tends to keep your hips towards your partner—second step ball of foot and with slight body rise, length of step slightly longer than the first step.

Close on the third step with the ball of foot in contact with the floor and at the end of the foot travel lower to the whole of the foot in fifth position front your weight now fully over the leg—the other knee slightly flexed and the heel off the floor.

The only steps in which the whole of the foot are used are the first and third, and this must obviously assist the slight body lift when the second step is in position.

INSIDE EDGE

The first step of the rotary turn moves into position with the inside edge of the ball of foot skimming the floor and then almost immediately to the whole of the foot, close to fifth position rear on the second step continuing to turn the body with the weight on the balls of both feet; it is importane to have weight on the ball of the front foot (second step) whilst turning, as this assists the body rise and in keeping the hips slightly forward towards your partner. Towards the end of the third beat the rear heel is lightly lowered to the floor and although the foot is flat the weight and balance of the body should be felt on the sole of the foot, do not allow the weight of the body to fall backward. Finish with the ball of the front foot in contact with the floor, then continue with the first step of the progressive turn with a very slight foot travel on the ball of the foot, the heel leading action becoming operative almost immediately.

Teachers' and Students' section

NOTES ON CONVENTIONS SUMMER SESSIONS, ETC.

WILLIAM D'ALBREW will hold a special Summer Session for Teachable Ballroom material at 1616 California Street. For further information write to above address. (See adv. on page 186)

CECCHETTI COUNCIL of AMERICA will present its Summer Seminar July 21 thru July 26 at the Park Shelton Hotel in Detroit, Mich. Emphasis will be placed upon the Cecchetti Graded Lessons presented by the executive board members. (See adv. on page 177)

DANCE EDUCATORS of AMERICA will hold its Summer Session as follows: 25th Anniversary Convention July 21 to 26. The 4th Annual Pre-Convention Ballroom July 19 to 20. The 13th Annual Training School July 8 to 18. Student Convention July 22 to 26. For full details write Viola Kruse, 46-31 193rd St., Flushing, N.Y. (See adv. on page 191)

DANCE MASTERS of AMERICA will present its Annual Normal School and Convention as follows: Galveston Convention July 14 thru July 18 at the Galvez Hotel in Galveston, Texas. Detroit Normal School July 29 thru Aug. 2 at the Sheraton Cadillac Hotel, Detroit. Pre-Convention Ballroom Aug. 3 and 4 at the Sheraton Cadillac Hotel. Detroit Convention Aug. 5 thru Aug. 9 at the Sheraton Cadillac Hotel in Detroit, Mich. (See adv. on center pages of this issue)

AMERICAN SOCIETY of TEACHERS of DANCING will hold its 79th Annual Convention Aug. 4-9 at Hotel Sheraton Astor in New York City. A special Ballroom Course will be held Aug. 4,5 and 6. (See adv. on page 179)

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS holds its Annual Summer Session July 29 thru Aug. 9. The Convention will be Aug. 10 thru Aug. 15 at the Sherman Hotel in Chicago. For further information write Edna Christensen, 32 W. Randolph St., Suite 1610, Chicago, Ill. (See adv. on page 173)

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA will hold a Convention Aug. 25-29 at the Statler Hotel in Los Angeles, Calif. (See adv. on page 193)

STUDENT INTERNATIONAL TRAVEL ASSOCIATION is conducting a Summer Dance Tour of Europe 1957. For detailed information write to Dorothy Dean Stephens, Director: 529 Polk St. Dept DS, Monterey, Calif. (See adv. on page 172)

SCHOOL of BALLET REPERTORY in New York City is holding its 7th Annual Teacher-Training Course from July 8 thru Aug. 16. For further information write to Arthur Mahoney, 117 West 54th St., Dept. DS, New York City, N.Y.

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Barbara Darling and Cindy Wolff appeared in the open house program March 7 at the new Leota Swager Dance Studio in Brentwood, Calif. Cindy is the daughter of Paul Wolff of Dance Art Co. of San Francisco.

BRIEFLY NOTED

The Jordan School of Dance, Music and Creative Movement at 550 Cowper St. in Palo Alto, Calif., is holding a special Summer Course from June 19 thru July 31st and from Aug. 5 thru 31.

A special 'Preview Party' was held at the John Clancy Dance Studios, Inc. relative to their formal opening April 29th. The studios are located at 218 W. 47th St., New York, N.Y.

BALLROOM ENTHUSIASTS PLEASE NOTE

If you have any NEWS, PHOTOS or QUESTIONS please send them to: William D'Albrew, 1616 California St., San Francisco, Calif. Anything acceptable to the editors will be published in Dance Digest magazine.

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A CHANGE IN NAME

Ballet Repertory Guild, chartered by New York State in 1956 as a non-profit, membership organization, has been officially re-named the National Academy of Ballet.

The new title, according to dance educator Thalia Mara, its president, reflects more accurately the future role visualized for the group. Its objective is to become an accredited educational institution on the college level, offering an academic curriculum but specializing in turning out ballet teachers.

Until that status is reached, the Academy will continue to function as a teachers' organization, "to help ballet teachers become better teachers," Miss Mara explained.

"Unfortunately, there are too many people teaching ballet today with insufficient background and training to teach properly, and the result can only be a decline in artistic standards."

Membership in the National Academy of Ballet is open to all teachers capable of passing a rigid series of tects. These include direct examination of the applicant, who also must conduct classes of varoius ballet grades. The Academy also provides for the instruction of those wishing to work toward eligibility.

Co-founders of the Academy are Miss Mara and Arthur Mahoney. In addition to being a leading ballet educator, Miss Mara has written a number of books on the subject. Mr. Mahoney is a former dancer and instructor at Juillard Opera School. They were aided in planning the Academy syllabus by the late Boris Romanoff and Hilda Butsova.

The board of directors includes Constance Reynolds, Scranton, Pa.; Julia Mildred Harper, Richmond, Va.; Lester Mallonee, Charlotte, N. C.; Miss Mara and Mr. Mahoney.

The group's origin dates from 1955 during a summer course for teachers conducted by Miss Mara. At their urging, she assumed the leadership in forming an organization designed to raise teaching levels. Integral to that aim was the realization of a "strictly American" ballet technique drawing upon the three major schools of ballet — Russian, Italian and French.

In making the latter point, it was agreed that teachers who had been trained in various parts of the world, under ballet masters of different schools, would nevertheless accept a graded syllabus which did not demand adherence to any one system of teaching. Subsequent events bore out that belief. The first public announcement of the new group's formation resulted in enthusiastic letters from teachers across the country.

Some 50 teachers have since been accepted as members, following qualifying examinations held last August and November. The tests determined eligibility for three categories of certificate: Teacher, Master and Fellow. Mme. Olga Ziceva of San Mateo, California, has been named a Fellow and appointed West Coast representative and examiner.

The Academy has also instituted a system of student examinations. This is a voluntary service available to teacher-members who may wish to test their students' progress against national standards.

Dance Team. Patricia and Lee (The Mechams) are studying with choreographer, William D'Albrew in San Francisco. Their current number is 'Happy Feet' and will be performed in Northwest night spots this summer.

—Bill Cogan

EAST MEETS WEST

Contemporary Dancers of San Francisco Give Reception for The Jose Limon Company

When the Jose Limon Company performed in San Francisco, March 17, it was greeted by a packed house of admiring dance devotees, pleased to see the Limon group after three years of absence. Following the performance, consisting of "There Was a Time," "The Moor's Pavane" and "Ritmo Jundo," the Limon group was hurried over to the Contemporary Dancers Center where the members of that west coast dance company had prepared a reception for the eastern visitors.

The reception marked the first meeting of Jose Limon and J. Marks, director of the Contemporary Dancers Foundation. And it was a perfect time for them to discuss the plans of the foundation to build a theatre of the dance in San Francisco and to contract various dance troups for regular annual appearances as well as a special summer dance symposium. The reception also gave the company members of both organizations an opportunity to exchange numerous conflicting and harmonious ideas and to talk about the differences between dancing in sophisticated New York City and pioneering in San Francisco.

In attendance were all thirteen members of the Limon group, including Doris Humphrey, artistic director, whose recent work at the Juillard School of Music was the source of a great deal of inquiries from the many San Francisco dancers on hand.

The decor illustrated "The Moor's Pavane," featuring ornate statuettes of the dance-characters as table centerpieces. Musical entertainment featured the music which the Limon had danced to in its performance.

Junior Ballet Theatre

With the growth of the San Fernando Valley, culture has not been overlooked, for now they can boast of a Junior Ballet Theatre in Studio City under the direction of LeOla D. Stone.

It is unique in its development in that its members range in age from eight to eighteen, perform standard choreographic works as performed by ballet companies the world over.

The company opened in 1953 as the Children's Ballet Theatre and as of this year its name was changed to the Junior Ballet Theatre.

They have just completed David Lichine's Graduation Ball in its original form and performed it with great success for the Associated Dancing Teachers of Southern California at the Hotel Statler on Sunday, March 10.

The members are now entering their final phase of study for their summer performance to be presented to the public which will include "Les Sylphides," original Fokine choreography, and David Lichine's "Graduation Ball."

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White Mountains Festival of The Seven Arts

Leading figures from the world of books, art, theater, music, ballet, the press, education and broadcasting will again take part in the White Mountains Festival of the Seven Arts at the Lake Tarleton Club (New Hampshire) this summer. The 9th annual festival will be held in two sessions of two weeks each, the first in July and the second in August.

Two seminars will be conducted each day. Morning groups meet on the lawn of the 5,500 acre White Mountain resort and are open to the public without charge. Evening sessions are held indoors and are limited to the Club's 380 guests, due to space requisites.

Guest speakers at last year's festival included Pierre Van Paasen, author; Dorothy Gordon, director, the New York Times Youth Forum; Norman Cousins, editor, and Horace Sutton, travel editor, Saturday Review of Literature; Kurt Adler, chorus master, Metropolitan Opera Company. theater stars Dorothy Sarnoff and Claire Luce; Thomas J. Hamilton, chief, United Nations Press Bureau; Lois Smith and David Adams from the National Ballet Company of Canada, and several others. This year's speakers are now being selected.

Each speech is followed by a question and answer period and discussion that often lasts several hours. These unique sessions at the Tarleton began about twenty years ago with "Rocking Chair Chats" or informal talks by the Tarleton's prominent guests. Since that time major figures from all segments of the arts and government have visited the Tarleton to take part in the festival.

National Ballet of Canada on lawn of Tarlton.

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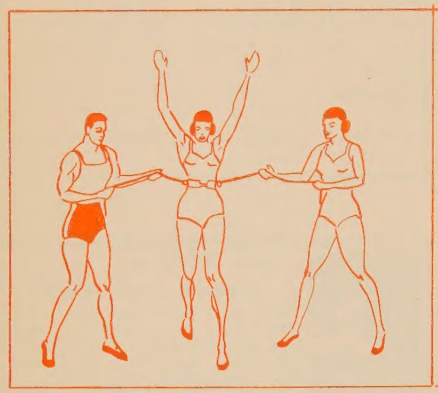

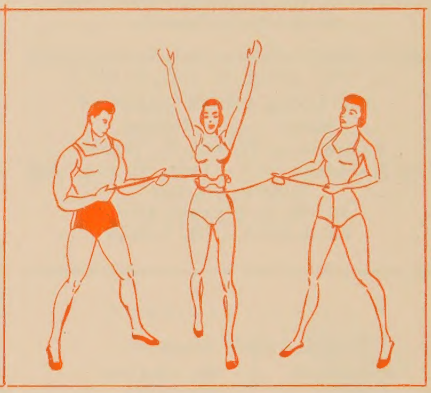

16. BACK WITH HALF TWIST

For a back with a half twist, do not cross the ropes. When pupil does a roundoff, rope makes a half twist around the body. When pupil does a half twist in the air, rope unwinds back to the original position.

17. BACK WITH FULL TWIST (LEFT)

For a back with a full twist, cross ropes in the opposite direction of the roundoff. When pupil does a roundoff, rope makes another half twist around the body, making a complete twist of the rope. When pupil does a full twist in the air, rope will unwind.

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Permit No. 543

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